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A MOZART *Soirée*

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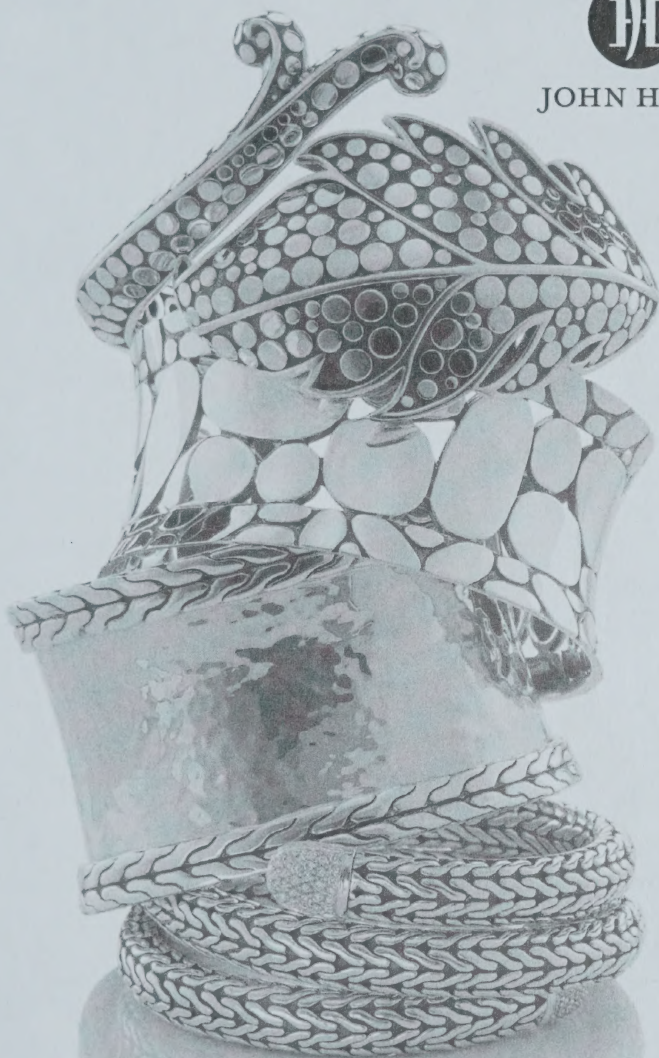
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Program

2005-2006 SEASON

Friday, February 3, 8.00pm
NEC's Jordan Hall, Boston

Sunday, February 5, 8.00pm

Stephen Hammer, director

Music from *The Marriage of Figaro*, K. 492

Overture
Voi che sapete che cosa è amor
Se vuol ballare signor Contino

Wolfgang Amadè Mozart
[1756-1791]
arr. Johann Nepomuk Wendt

Menuetto from *Don Giovanni*, K. 527

Mozart
arr. anonymous

Variations on "Là ci darem la mano" from *Don Giovanni*

Ludwig van Beethoven
[1770-1827]

Fantasia in C Minor for Piano K. 475

John Gibbons, fortepiano

Mozart

Serenade in C Minor, "Nachtmusik," K. 388

Allegro • Andante • Menuetto in canone—Trio al roverscio • Allegro

Mozart

—INTERMISSION—

Quintet in E Flat Major for Piano and Winds, K. 452

Largo—Allegro moderato • Larghetto • Allegretto
John Gibbons, fortepiano

Mozart

Music from *The Magic Flute*, K. 620

Overture
Der Vogelfänger bin ich ja
Hm! Hm! Hm!
Dies Bildnis ist bezaubernd schön
Wie stark ist nicht dein Zauberton
Ein Mädchen oder Weibchen wünscht Papageno sich!

Mozart
arr. Joseph Heidenreich

The program runs for approximately two hours.

The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance.

The Handel and Haydn Society is funded in part by the Massachusetts Cultural Council, a state agency.

Program Notes

A MOZART SOIRÉE

The Marriage of Figaro (1786) was the first of three collaborations with librettist Lorenzo da Ponte. The overture whispers of intrigue, skullduggery, and blackmail that Beaumarchais satirized in his play. Unlike the overture to *The Magic Flute*, *Figaro's* overture does not

NOTES IN BRIEF

For Mozart, as with many eighteenth-century composers, one common method to disseminate hit tunes from his operas was through arrangements for wind ensembles made up of oboes, clarinets, horns, and bassoons. Such arrangements were often made by the wind ensembles themselves. Familiar arias from *The Marriage of Figaro*, *Don Giovanni*, and *The Magic Flute* will be heard today, as well as two of their overtures.

The hilarity of a couple of these opera aria transcriptions is balanced by some of Mozart's most sober instrumental music. Two of the pieces heard today are in minor keys: the Fantasia in C Minor for keyboard and the wonderful Serenade in C Minor, originally written for winds. The program includes a favorite piece of the composer's: the Quintet in E-Flat for piano and winds, K. 542, dated March 30, 1784. About this piece Mozart wrote his father that year that a performance "called forth the very greatest applause: I myself consider it to be the best work I have ever composed... How I wish you could have heard it! And how beautifully it was performed! Well, to tell the truth I was really worn out in the end after playing so much—and it is greatly to my credit that my listeners never got tired." The tonal character of each of the four instruments remains on a par with the others; no instrument is subordinated. Beethoven tried to surpass this work in his own Quintet for piano and winds, Op. 16.

quote music from its opera, but it sets the stage perfectly for the comedy.

In Act II the teenager Cherubino rehearses for Susanna a song he's written for the Countess on whom he has a crush: "Voi che sapete" ("You who know what love is, tell me if that is what I have in my heart"). Mozart scored this aria for winds and pizzicato strings imitating Susanna's accompaniment on guitar.

In the first scene of the opera Figaro learns that the Count is pursuing his bride-to-be Susanna. Planning to foil this scheme, he sings "Se vuol ballare" ("If you wish to dance, little count, then you shall—but to my music!").

Don Giovanni's seduction duet with Zerlina takes place on her wedding day. He points to a little house, telling the peasant girl that they will be alone and he can "marry" her: "Là ci darem la mano" ("There you will give me your hand and consent"). Zerlina is ambivalent, but assents as the time signature turns from 2/4 to 6/8. This conquest is, however, thwarted by Donna Elvira, a cast-off lover. Today's performance of Beethoven's variations will be the premiere of Handel and Haydn's own Lani Spahr's new Urtext version, based on the autograph manuscript.

The Fantasia in C Minor for piano, K. 475, was written on May 20, 1785, and published in the same



Wolfgang Amadé Mozart

year by Artaria & Co. as a single work together with the Sonata in C Minor, K. 457. Alfred Einstein, cousin of the scientist and a musicologist specializing in Mozart, wrote that the work "gives us the truest picture of Mozart's mighty power of improvisation—his ability to indulge in the greatest freedom and boldness of imagination, the most extreme contrast of ideas, the most uninhibited variety of lyric and virtuoso elements, while yet preserving structural logic."

***The Magic Flute* improbably but successfully combines a fairy tale plot with Enlightenment ideals of brotherhood.**

Serenades, nocturnos, and divertimenti were similar eighteenth-century genres in that they were meant to be played outdoors, constituted light entertainment, and contained six or more movements in dance meters with symphonic-form opening and closing movements. Mozart transformed this particular serenade, in C Minor, K. 388, from an "open-air" music to chamber music—literally music in a room. For several reasons Mozart's Serenade of July 1782 does not fit the archetype. In only four movements, with no

introductions or march, it incorporates chromatic motives and is in a minor key. The Serenade includes a *Minuetto in canone*, with a *trio al rovescio*, which usually meant backwards, but in this case means inverted.

Keys were important to Mozart, who, like many composers of the Baroque and Classical periods, associated certain emotions with given keys. Some have called G Minor Mozart's fatalistic key and C Minor his dramatic one. We can tell this is true for Mozart by listening to the mood of his other important works in minor keys (there are not that many): the G Minor String Quintet, K. 516; the C Minor Piano Concerto, K. 491; and, of course, the famous G Minor Symphony, K. 550. The finale of the Serenade, K. 388, is a theme-and-variations movement whose intense variations in both E-Flat and C Minor finally lead to the happy outcome of a C Major close. Not only was this piece a precursor of Mozart's own C Minor Piano Concerto finale, it foreshadowed Beethoven's Fifth Symphony, which was to begin in C Minor and end in C Major, although its entire final movement is in C Major.

The Quintet in E-Flat for piano and winds, K. 542, was dated March 30, 1784. Its Largo first-movement is majestic, the Allegro moderato pastoral. The second-movement, Larghetto, starts innocently

enough, but suddenly plunges the listener into the abyss; and the last movement is a high-spirited Rondo with a cadenza. All movements nevertheless demonstrate balance among the five instruments. At the time Mozart considered this his "best work" (see Notes in Brief).

The Magic Flute's libretto was by fellow Mason Emmanuel Schikaneder, its theatrical producer and creator of the character of Papageno. Written during the last months of Mozart's life in 1791, the Singspiel—that is, a play in German with both spoken dialogue and music—improbably but successfully combines a fairy tale plot complete with genies and dragons with Enlightenment ideals of brotherhood.

The first three chords of the overture already signal numerological significance: In E-Flat Major (necessitating three flats in the signature), it consists of three chords that signify three knocks on the Masonic sanctuary's door.

"Der Vogelfänger bin ich ja" for wind octet introduces Papageno: "I am a birdcatcher." "Hm! Hm! Hm!" is all Papageno can mumble since his mouth was padlocked for telling lies. The quintet includes Tamino and the Three Ladies who remove the

padlock. Mozart scores for two bassoons to lend even more comedy to the scene.

"Dies Bildnis ist bezaubernd schön" ("This picture is bewitchingly beautiful") is Tamino's first-act aria. Shown only a portrait of Pamina, he instantly falls in love with her. Later Tamino sings "Wie stark ist nicht dein Zauberton" ("O voice of magic melody") when he learns that Pamina is still alive. As he plays his magic flute, wild animals gather to listen to him.

Papageno, failing the initiation, sings of his true desire: "Ein Mädchen oder Weibchen wünscht Papageno sich!" ("A girl or wife is what Papageno wishes for"). Folklike music in three verses is accompanied by a Glockenspiel (see box). True to the duality of the opera, in which nothing is what it first seems, an old woman appears who turns out to be Papageno's young soulmate, Papagena.

-Andrea Olmstead

Ms. Olmstead is the Society's Christopher Hogwood Research Fellow for the 2005-2006 season. The author of three books on Roger Sessions and of Juilliard: A History, she has published numerous articles and CD liner notes, produced recordings, and taught music history for thirty-two years.

"JUST FOR FUN"- MOZART'S PRANKS

Mozart's sense of humor takes many forms, both on stage and off. *The Magic Flute* is full of such incidents. The original billing announced: "Herr Mozart, out of high regard for a gracious and honourable public and friendship for the author of the piece, will himself conduct the orchestra today." Mozart wrote his wife that one night he took a break from his duties as conductor and listened from the audience. "During Papageno's aria with the glockenspiel ['Ein Mädchen oder Weibchen wünscht Papageno sich!'] I went behind the scenes as I felt a

sort of urge today to play it myself. Just for fun, at the point where Schikaneder has a pause, I played an arpeggio. He was startled, looked into the wings and saw me. When he came to his next pause I played no arpeggio. This time he stopped and refused to go on. I guessed what he was thinking and played another chord. He then hit the glockenspiel and shouted 'Shut up!' Whereupon everybody laughed. I rather think this joke taught many people in the audience for the first time that Papageno doesn't play the instrument himself."

Artist Profiles

Stephen Hammer, director



One of America's leading players of historical woodwinds, Stephen Hammer has been principal oboist of the Handel and Haydn Society since 1986.

He is also principal oboist of the New York Collegium, of which he was a co-founder and artistic director, and is a founding member of the Bach Ensemble and a regular participant at the Aston Magna festival. His solo, chamber, and orchestral recordings appear on Decca L'Oiseau-lyre and other labels. He has served on the faculties of the Longy School of Music, Indiana University, New England Conservatory, and other leading schools of music, and also collaborates with instrument makers in building replicas of historical oboes.

Handel and Haydn Society

Celebrating its 191st anniversary season, the Handel and Haydn Society is known internationally for "infusing the music of the past with pure headlong energy" (Boston Globe). Under the leadership of Music Director Grant Llewellyn and Conductor Laureate Christopher Hogwood, the Society offers historically informed programs of music for chorus and period-instrument orchestra from the Baroque and Classical eras. Recent seasons have featured a series of semi-staged operas and programs with dance, including Monteverdi's *Vespers*. The Society also has featured the Boston debut of many rising stars, such as Plácido Domingo, Dawn Upshaw,

Stephanie Blythe, and Christine Brewer. Handel and Haydn may be heard nationally on NPR's prestigious *SymphonyCast* program and on numerous recordings, such as the Grammy Award-winning *Lamentations and Praises*, *PEACE*, and *All is Bright*. The Educational Outreach Program gives over 10,000 public school students opportunities to hear and perform classical music. Next year, the Society will launch a multi-year collaboration with Chen Shi-Zheng, who will stage Monteverdi's three surviving operas in a historic co-production with Handel and Haydn and the English National Opera, beginning with *Orfeo* in London and Boston in 2006.

John Gibbons, fortepiano

A distinguished keyboard artist and member of the Boston Museum Trio, John Gibbons has performed as harpsichord and fortepiano soloist with major orchestras in the United States and Europe, among them the Chamber Music Society of Lincoln Center, the Orchestra of the Eighteenth Century,

and the Da Camera Society of Houston. He has appeared at many of the premier chamber music festivals and has recorded for the Arabesque, Centaur, Delos, Philips, and RCA Victor labels. He is Chairman of the Historical Performance Department at New England Conservatory.

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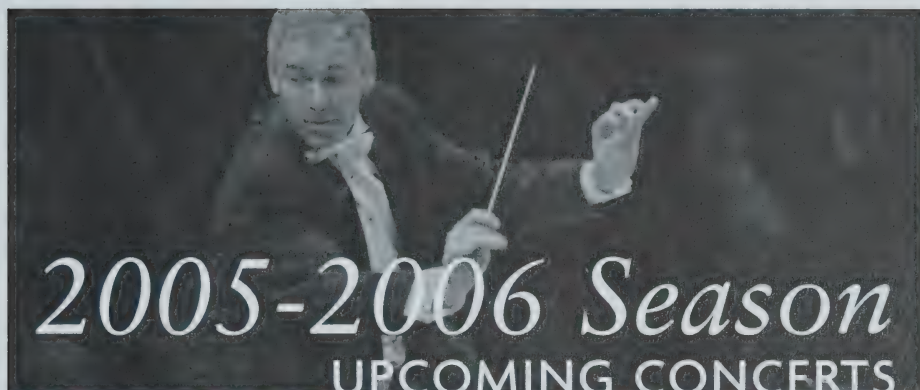
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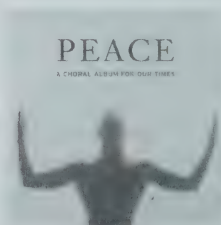


HANDEL AND HAYDN PRESENTS FIRST PERFORMANCE OF MOZART WORK IN 235 YEARS!

On February 17 and 19, Handel and Haydn's "Happy Birthday Mozart" concert will include the first performance since 1771 of the entr'acte ballet music to Mozart's youthful serenata *Ascanio in Alba* written for a royal wedding in Milan in that year. Long considered lost, the ballet was identified in 1964 by the great Mozart scholar Wolfgang Plath as surviving in an 18th century keyboard transcription. A performing version has recently been reconstructed by Ron Hunter. This is its world premiere in modern times.

HANDEL AND HAYDN TAKES 2 SPOTS ON BILLBOARD TOP TEN

For the first time in Handel and Haydn's history, the Society has posted 2 recordings on Billboard Magazine's classical top ten chart at the same time. For the week of January 21, Handel and Haydn's latest CD, *All is Bright*, sat at number 10 while 2004's *PEACE* re-entered the chart at number 5. In addition to a first for Handel and Haydn, this is also the first time the Society's record label Avie has seen two recordings from its catalog on the Billboard chart at the same time.



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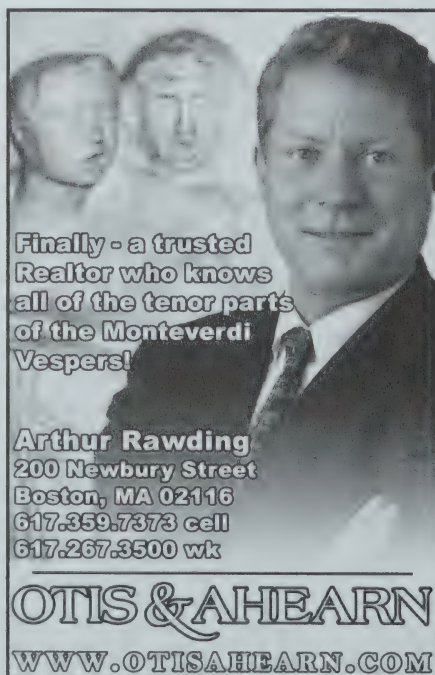
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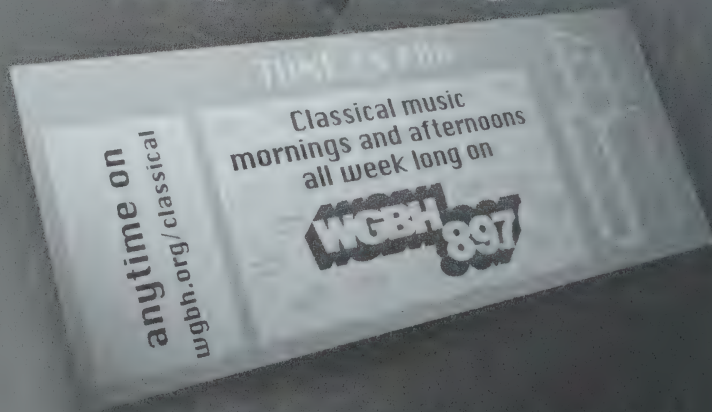
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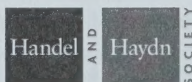
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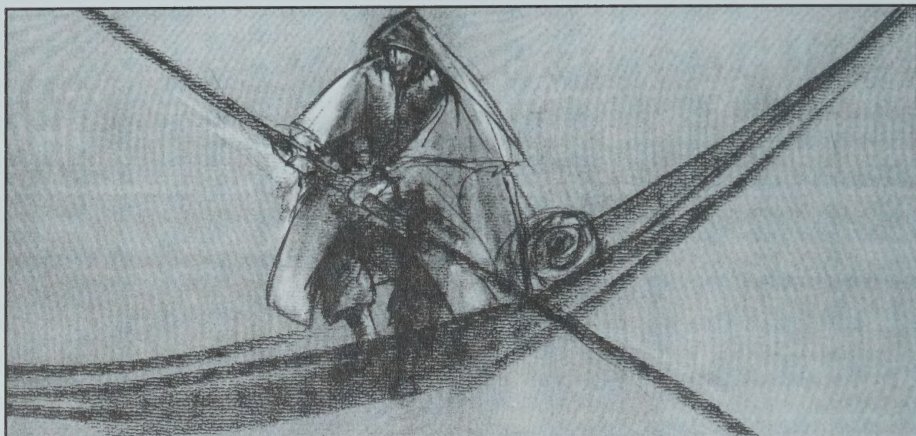
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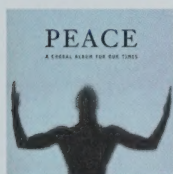
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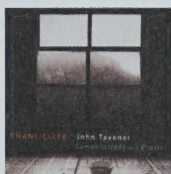
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